MINDROT

.....THE FANZINE OF THE ANIMATED HOLLYWOOD CARTOON.....

ISSUE NO. SIX.....SPRING,I977.....SINGLE ISSUE;60¢.....PRINT RUN THIS ISSUE 500 COPIES...

COPYRIGHT M.G.M

MINDROT

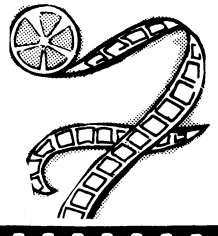
THE FANZINE OF THE HOLLYWOOD ANIMATED CARTOON

MINDROT #6, March 17, 1977. All contents copyrighted by David Mruz unless otherwise noted. MINDROT is a non-profit past time devoted to the further enjoyment of the Hollywood Cartoon. MINDROT is published and edited by David and Kathy Mruz, 3112 Holmes Ave. So., Mpls.,Minn., 55408...

ADVERTISING.....
"Mindrot" is now accepting advertising for the buying, selling or trading of animated cartoon materials, whether it be 16mm or 8mm films, books, stills, press books, movie posters, original art or any other cartoon memorabilia.....

RATES:
½ page ads for $10.00.....
Submitted size of ad must be 11" wide by 8½" tall, and must be camera ready.....
¼ page ads for $6.00.....
Submitted size of ad must be 5½" wide by 8½" tall, and must be camera ready.....
All photos and art using gray tones must be screened before submission. "Mindrot retains the right to reject any ad.....

please make all money orders & checks payable to David Mruz



M-G-M PRESENTS 70 MINUTES OF RIOTOUS LAUGHTER
IN THEIR BIG SHOW!
TOM AND JERRY
Festival Of Fun
IN COLOR ON THE BIG SCREEN!
A MASTERPIECE OF MERRIMENT!
FUN FOR THE WHOLE FAMILY!
FULL LENGTH COMEDY FEATURE!

Hello friends,

With this issue we welcome Jim Korkis to our staff of contributors. Also, starting this issue, is our search for a new name. "Mindrot" is no longer a fitting title, and many readers have expressed their dissatisfaction with it(as you have read in our letters page).

"Mindrot" started as my contribution to a funny animal apa called "Vootie". Mind rot expressed the attitudes of teachers and educators regarding comic books and cartoons, during the era when I was growing up. They called the stuff I loved sheer Mind Rot, so, tweenty years later, I used their title for sheer spite!

The first two issues had a print run of 50 copies. I mailed a few to my friends like Jeff Missine and Jerry Beck. It was Jeff who suggested that I expand "Mindrot into a larger circulation animation publication.

Issue three had a circulation of 500 copies which were distributed free at various conventions last summer, such as the world Cinecon in New York, and the world Science fiction convention in Kansas City, as well as many local and regional conventions. With the help of Ron Hall and others, the 500 copies were distributed, resulting in 100 paid subscriptions. The free plugs given to "MR" from people like Jim Kisner, Mark Mayerson, Al Greenfield and others, resulted in 50 more subscriptions.

Issues four and five had a print run of 500 copies each. Most of issue four was sent out as free samples to various fans and collectors with little or no results.

As I said in the first paragraph of this lengthy editorial, we will begin this issue to accept suggestions for a new title for Mindrot. We would like a title that has universal appeal, and not lean toward any particulat character, studio or cartoonist. The person whoes suggested title we use, will receive a free life time subscription to our publication. WOW! We would like to have the title changed by issue seven, so if you have a nifty idea, please send it today!

Now, to business. With the increasing costs of screening, printing and materials, added to the cost of postage etc., we have only been able to meet about half of our costs through subscriptions. This does not take into consideration the time spent in typing, layouts, trips to the printer, addressing envelopes etc. etc.. All these factors have a lot to do with the direction Mindrot will take in future issues. I feel that there are three major areas of responsibility concerning any regularly published zine: Editorial content, Distribution, and Production. As an editor-publisher, I find myself battleing the fine balance between the three. Should I spend my budget on more advertising to attract more subscriptions, or would it be better to spend more money on the production end of things, ie, slicker paper, color covers etc.. Should I spend my time looking for more subscribers or more contributors. I have enough material on hand right now to publish a couple of 40 page issues, but, money is a major drawback. I don't feel that I can increase the size of Mindrot untill I reach a circulation of 200 or 250 subscribers. Hopefully, by encouraging people to run advertising in Mindrot, some of these problems might be alleviated. I hope this helps to explain why we can't go monthly, or increase the size of the zine at this time.

We really appreciate the wonderful support and encouragement that you all show us. One of the rewards of publishing Mindrot, is meeting and hearing from a heck of a lot of nice people.

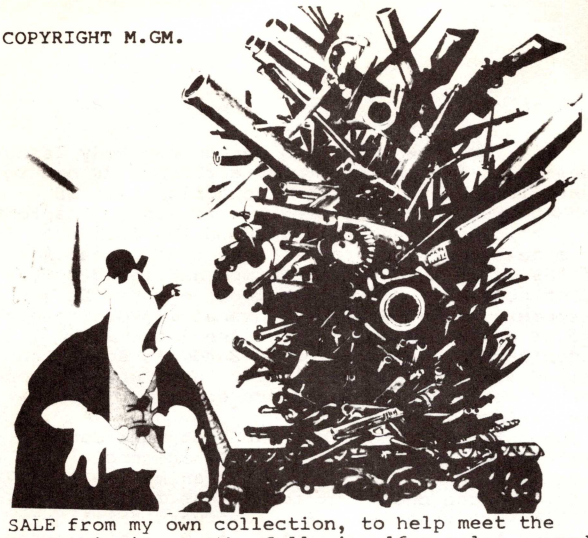
So, to close this rambling editorial, may I offer a suggestion, or better yet, a plea to all of you. If you really want to see this zine increase it's page count or to become more than a quarterly, please encourage any or all the people you know who deal in animated cartoons, original art, books, etc. to advertise in Mindrot. You might even consider advertising yourself with your want list.

Thank you,

David

David Mruz, editor.

COPYRIGHT M.GM.



FOR SALE from my own collection, to help meet the costs of this issue, the following 16mm color, sound cartoons: Tex Avery's "Who killed Who", $35.00. Hugh Harman's "Peace On Earth", $40.00. A reel classic. Bob Clampett's "Coal Black and Dem Seben Dwarfs" $40. Tom and Jerry in the 1948 academy award winning cartoon, "The Little Orphan", $35.
Please send money orders only to: David Mruz, 3112 Holmes Ave. So., Mpls.,Minn.,55408. Postage and insurance are included in the above prices.

COPYRIGHT W.D.P.

FROM OFF THE FLOOR
by David Mruz

(If you've ever been to our house, you know what this title means! If you don't know, send a SASE, and we will send you a photo!)

CINEFANTASTIQUE, the current issue vol 5 #3, available from P.O. Box 270, Oak Park, Illinois, 60303, at $2.50/copy, has an excellent article on animator Vladimir William Tytla, who animated the character Stromboli, for "Pinocchio"; the gigantic devil in "Fantasia" etc.

GRAPHIC GALLERY #6, is a special issue devoted entirely to drawings and story board ideas of Ferdinand Huszti Horvath, an idea man and concept artist for Disney Studios in the 1930's. This slick portfolio of his character sketches and story boards includes work from "Snow White", "The Three Little Pigs" and unfinished projects like "Mickey's Toothache", "The Sea Serpent" and "Stone Age Mickey" Graphic Gallery is actually a catalog of artwork that is for sale. The price is five dollars from Russ Cochran, P.O. Box 437, West Plains, Mo. 65775. While this is expensive for a 54 page 8x11 publication, I found it fascinating to study the concept drawings. Recommended for fanciers of original art and scholars of the production of animation projects.

THREE CABELLEROS is still available in the uncut 16mm version from film rental companies. I had fears that it would be pulled from circulation after the release of the cut 35mm version hit the theaters. H.K.A. CINEMA SERVICE, 170 West 23rd St., N.Y.,N.Y., 10011, is looking for public domain films. HKA is willing to buy, trade merchandise, or work out a rental agreement for public domain films that are of interest. Write H.K.A. today.

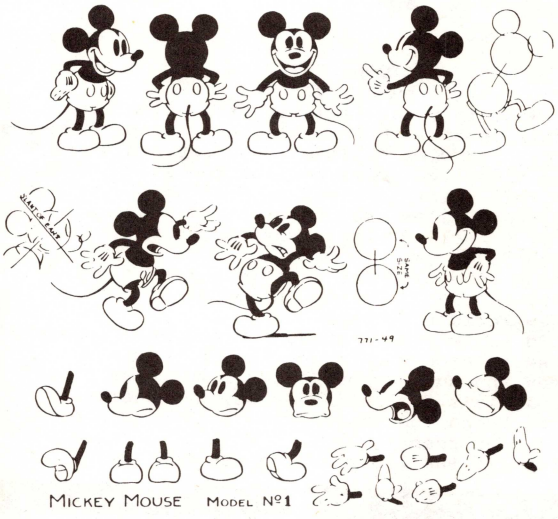
SIGHT AND SOUND, a British Film magazine, winter 1976/77, vol 46, # 1 has a very informative article by Ross Care called "Cinesymphony, Music and Animation at Disney Studios". Ross Care quotes Disney animator Wilfred Jackson , and includes photos of Walt Disney, Frank Churchill and Wilfred Jackson. Sight and Sound can usually be found at any large book store that deals in film books and periodicals. A single issue is $2.

BACK ISSUES....
MINDROT #1-4 are now out of print. Issue #5 is still available at 60¢ a copy.

SUBSCRIPTIONS TO MINDROT.....
$1.50 for four issues, first class postage. Single issues are 60¢.

SUBSCRIBE TODAY

MAKE ALL CHECKS AND MONEY ORDERS PAYABLE TO DAVID MRUZ.....



COPYRIGHT W.D.P.

SPECIAL THANKS TO:
Mark Heller, for the front cover.....
Jeff Missinne, for the back cover.....
Steve Chorney, for the lettering on the letters page.....
and special thanks to Ron Hall for all his help and support.....

20TH CENTURY-FOX PRESENTS
A RALPH BAKSHI FILM
WIZARDS

NEXT ISSUE: A look at Ralph Bashski's "Wizards", including photos, background material and reactions to this new fantasy animated cartoon.....
Peter Adamokos takes a critical look at the work of Ub Iwerks. Also, a revised Iwerks index.....
Plus, all the regular columns and features.....
SEE YOU NEXT ISSUE.....

COPYRIGHT
P.F. VOLLAND C.O.

CARTOON REVIEW #4
by Jerry Beck

20th Century Fox is making the animation news this month with the release of Ralph Bakshi's "Wizards" and Dick Williams "Raggedy Ann & Andy". I guess these two films reflect the state of the art at this point in time, as well as any. Good or bad, both films are important to animation history, as well as important to the future of animated features.

Also scheduled for release this month is "Dirty Duck", an X-rated cartoon by Charles Swenson from New World Pictures.

Did you know: Raggedy Ann and Andy appeared in three Paramount cartoons in the forties? "Raggedy Ann and Raggedy Andy"(1940, Dave Fleischer) "Suddenly It's Spring"(1944, Seymour Kneitel) and "The Enchanted Square"(1947, Seymour Kneitel) haven't been seen in years. Hopefully these will resurface in the light of the new feature.

Did you know that Hugh Harman and Rudy Ising appeared in Looney Tune Bosko cartoon? "Ride Him Bosko"(1932), ends with a live action clip of Hugh and Rudy debating over how to end the cartoon!

Comic book fans should be on the look out for a new Crest toothpaste commercial. Neal Adams did the animatic and Herb Trimpe did layouts featuring some very comic book looking Tooth Decay Monsters. Animated by Doug Crane(who did special effects animation on "Raggedy Ann") for Jack Zander's studio in New York; Zander's Animation Parlour is also responsible for those great "Moonstones" commercials, which are done in the thirties cartoon style.

Sometimes I feel that the best work done in animation today, is done for T.V. commercials. If you'd like to know more about animation in T.V. spots, you can check out the latest issue of "Millimeter" magazine. Each February "Millimeter" has a well produced animation issue. This year's issue contains articles on John Hubley, "Fantasia" animator Oskar Fischinger, Video Animation(?), and of course , T.V. commercials. Send $1.25 to Millimeter, 12 E. 46th Street, New York, New York 10017.

The battle for network ratings has even affected Saturday morning "Kidvid" and one result is the premiere of Filmation's "New Adventures of Batman". The "new" in the title refers to the addition of Bat-Mite and the voices of Adam West and Burt Ward (The live action Batman and Robin). They've reused model sheets and animation from their earlier Batman cartoons. The difference in these new stories is, once again, Filmations limited but excellent use of the Rotoscope for highlighting action scenes.

That's all for this time. I'd like to thank Mark Mayerson, Jan Kucik and Mark Trost for their help with this issues column. See you in the next issue!

while they last...

Original CELS from CRUIKSHANK'S

QUASI AT THE QUACKADERO

ONLY $2.00 EACH 10 FOR $15.00

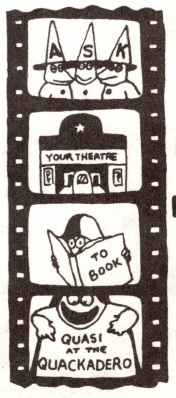
... THE CARTOON EVERYONE'S TALKING ABOUT ...

FULLY INKED AND PAINTED ORIGINAL CELS OF WACKY CHARACTERS FROM THIS AWARD WINNING CONTEMPORARY CARTOON ABOUT SOME CRAZY DUCKS WHO GO TO A BIZARRE CONEY ISLAND OF THE FUTURE...

colorful
BUTTONS

only $1.25 each

LIMITED EDITION
6 different pics



PRINTS FOR SALE
(HOME USE ONLY)

NEW 16 MM COLOR SOUND, 10 MIN. $100-
NEW 35 MM COLOR SOUND, 10 MIN. $275-
RENTAL $15, PLUS POSTAGE

CHECK OR MONEY ORDER TO: ALOHA FILMS
SEND TO: SALLY CRUIKSHANK
% SNAZELLE FILMS, INC.
155 FELL ST.
SAN FRANCISCO, CA. 94102

HARLEQUIN
by
Jim Korkis

(the following are excerpts from my zine harlequin which appears every month in the apa KAPA-ALPHA).

****

3-D Cartoons!

Leslie P. Dudley gave his first 3-D film demonstration in London in 1935. Since moving to Los Angeles in 1959, he has been working on a process he calls Stereochrome (a complicated optical system which produces a television image that is sharp and flat when viewed with the naked eye but which leaps to surprising depths when seen with special glasses.). John Rocknowski, the American representative for the Tokyo Movie Co. (a Japanese studio which produces animation) brought Dudley together with the President of the Tokyo Movie Co., Yutaka Fujioka.

Starting in October 1976, two weekly animated series (one a science fiction adventure and the other a fairy tale, and both made in the Stereochrome process) will appear on Japan's largest commercial channel. Fujioka says that the stories chosen for the two series "should appeal to American and worldwide audiences" and he hopes to begin marketing them soon in the U.S.. He also plans to begin production soon on what he calls "the world's first 70mm animated feature film".

One of Dudley's original concerns was how to distribute the necessary 3-D glasses to would be viewers; he thought of a tie in with a cereal company or toy manufacturer. Fujioka claims to have solved the problem by joining forces with one of Japan's largest magazine publishers, who will run the series stories in cartoon form and slip two or three pair of glasses into each of his 8 million monthly issues.

****

Serialized Cartoons!

Amid the boom in serializing novels for U.S. televsion, comes word that a Japanese animation company has been doing that for years with famous children's stories. Each series consists of 52 half-hour episodes. Nippon Animation Co., Inc., opened an office in Beverly Hills recently to begin marketing five of its series in the U.S., (Sinbad, Pinocchio, Dog of Flanders, From the Apennines to the Andes and Bee Maja.) The company is also looking for other properties that can be produced in serialized format.

John Rocknowski, U.S. representative for the firm, says he hopes that the series will begin airing within a couple of months, but, no distributer deal with the networks or a syndicator has been worked out yet. He acknowledged that there could be a delay because the cartoons need to be dubbed in English. Koji Yukawa, executive vice president, explained during a visit here that each series, airing in Japan once a week for one year, follows the plot of the book or story on which it is based, but each episode is intended to stand on its own. Characters often have to be added to stretch the plot over such a long period of time, but the company tries to remain faithfull to the spirit of the original material.

****

The Kong!

It is not surprising that Saturday morning animators did not wait long in jumping on the King Kong bandwagon. Fred Calvert (president of Farmhouse Films) announced December 1st that he is preparing a six part animated adaptation of "King Kong" for Saturday mornings. This effort marks the first time that the long-form novelization format, currently successful in primetime television, would be used on Saturday mornings. Calvert is basing his effort on the September ruling that the "King Kong" novel is now in public domain due to an improper copyright renewal.// On December 23, it was announced that DePatie-Freleng Enterprises and producers Walter Bien and Gene Farmer have joined forces to develope a Saturday morning animated television series based on the character of King Kong.// And let's not forget the King Kong animated series that debuted back in 1966 and featured the big gorilla with the lovable Bond family. That series is now enjoying syndication on local channels.

****

Mr. Disney!

"That was the secret of Walt. He didn't do the stuff with his tongue in cheek. When he did 'Flowers and Trees' which had a tragic ending, he was sincere; he believed in it. And when he did 'Snow White'--here are these gross cartoon figures, nothing like you'd see in real life, all the animals acting like people--he was completely serious. And to this day the picture makes people cry when Snow White dies. The new generation sits there s sobbing in their Kleenex. And this is something that it's very hard to do with a cartoon--because after all you are exaggerating and caricaturing.. and the tendency is to do a put-on. Not Walt! I think that was his secret."

Ward Kimball, Disney animator.

****

Hanna-Barbera!

William Hanna and Joseph Barbera placed their star on Hollywood Blvd.'s walk of fame on July 21. The ceremony took place in front of 6753 Hollywood Blvd. to honor Hanna-Barbera, producers of such animated figures as Scooby-Doo, Yogi Bear, Huckleberry Hound and Fred Flintstone. Hanna-Barbera Productions has produced more than 100 TV series and 23 specials since 1957, collecting seven Oscars and eight Emmys, among various other awards.

****

Jim Backus!

"Magoo has been very good to me but I certainly don't think of him as myself. He is a pain in the posterior. Every time I start to be a serious actor I lose out because someone--usually a producer--says I'm Magoo. We made up a complete biography for the little jerk. He graduated from Rutgers in 1901. But now I make it 1916 or he'd be too old. Magoo studied to be a Zepplin commander but never made the grade. He's a card-carrying Republican and was on the committee to reelect William McKinley. The only thing left is an x-rated Magoo". Jim Backus discussing Quincy Magoo (who won back to back Oscars in 1956-1957 before turning his myopic talents to T.V.)

****

Annie Awards!

The International Animated Film Society (ASIFA) held its fifth annual awards banquet November 16. Animators who were honored included Ward Kimball, Robert Cannon, Hugh Harman, Rudolph Ising, Mike Maltese and George Pal. The evening took an interesting turn when Chuck Jones' introduction of Mike Maltese included a quote from an ASIFA International Journal article by ASIFA president John Halas which claimed "...the monopoly of Hollywood is over, and the emphasis has turned to Europe as the center of animation." Jones disagreed with this statement, maintaining that Halas is referring primarily to the use of computers. "The designer can use a computer, but everything starts with the artist, which no machine can replace. That's like saying the printing press can replace the author." stated Jones. Jones also pointed out that European animators are subsidized by the state and the quality of individuality that marks the great animator is lost.

****

Coming Attraction!

Granada TV, the British Independent, is aiming to crack U.S. programming with "Thomas the Tank Engine", half hour animation based on a series of classic English books for children (with which I am unfamiliar). Brian Cosgrove and Mark Hall are animating the package of 10 shows, which will have a rock score by Andrew Lloyd Webber who composed the music for "Jesus Christ, Superstar".

****

Animation Festival!

Crest Film Distributors will handle the theatrical release in the 13 western states of Voyage Productions' "Animation Festival" which was produced by the producer-director team of Dean Berko and Chris Padilla. First openings will be in Feb. with national release scheduled for early summer. The feature is composed of animated films made as much as 40 years ago and represents the work of seven different countries.

****

Charlotte's Web!

"He's so mean. He's no cardboard villian. If his cousin Mickey Mouse showed up, Templeton would go right for his jugular. I relished playing Templeton. I've never played a more colorful character. He's a very human rat, a very rich character. He claims to be completely selfish, yet he's called on to help more than anyone else. This creates great suspense." Paul Lynde discussing the character of Templeton in Hanna-Barber's Charlotte's Web.

****

Telluride Film Festival!

Chuck Jones, Warner animator, quipped after seeing a sampler of his best interspersed with some other comedy classics (by Chaplin, Keaton and Lloyd), "It's been revealed tonight who I stole from,...and how inferior I am to my sources." But the audience disagreed, cheering him loudly.

****

X-Rated Cartoon!

"The first porno cartoon was made in New York. It was called 'Ever Ready Harton', and was made in the late 20's, silent, of course--by three studios. Each one did a section of it without telling the other studios what they were doing. Studio A finished the first part and gave the last drawing to Studio B, which would take it and go on with their part of it, then on to Studio C. Involved were Max Fleisher, Paul Terry and the Mutt and Jeff studio. They didn't see the finished product till the night of the big show. A couple of guys who were there tell me the laughter almost blew the top off the hotel where they screened it."

Ward Kimball, Disney animator.

****

Warner animators!

"Oh, they were nuts! I used to just do my voices and then get the hell out. I'd walk into their office and there they'd be, one guy bent over another, both of them wearing German helmets and another ready to hit one of them over the head with an ax! They had to act out the cartoons as they drew them."

Mel Blanc.

****

Question!

In 1967 it was reported that Crockett Johnson's "Barnaby" comic strip which was very popular in the forties was being adapted for American and British television in a series produced in England by J.C. Sheers and animated by Halas and Batchelor. What happened? Does anyone know?

****

Question II!

It was reported in June that Jonathan Winters would be doing a new series of animated children's stories in the fall. He was to do all the voices of the characters in Children's Classics Cinema Corp.'s "Fables of the Green Forest" based on the late Thorton W. Burgess' children's stories. Winters was supposed to voice the characters of Peter Rabbit, Minnie the Fieldmouse and Reddy Foxx. Does anyone have any further info?

****

Tom and Jerry!

"We have run into a stone wall because some citizens for the protection of the children of the world have decided cartoons are evil, that they're violent and full of mayhem. We showed the network folks five of the old 'Tom and Jerrys' and they laughed so hard they had tears in their eyes. Then they said,,"We can't use them. If we put those on we'll get killed".... I'm just as enthusiastic about Tom and Jerry as I was 20 years ago. Unless people went back and saw the old ones, I don't think they will know there's a difference." Joe Barbera.

****

Me!

I am a 26 year old junior high school drama instructor who became involved with comics fandom in the late sixties. From there, it was a short jump to devoting some of my spare time to my interest in animation. I am interested in obtaining (at reasonably outrageous prices) copies of Funnyworld #10, #11 and #12 and a copy of Bob Thomas' book The Art of Animation for my personal collection. If you're interested in parting with any of these items, feel free to contact me through this fanzine. Untill next time, Break a leg....Jim.

SEND FOR OUR FREE LIST TODAY !!!!!!

20 DIFFERENT SCENES FROM 20 DIFFERENT DISNEY ANIMATED CARTOONS.....BETTY BOOP.....

1,000 DIFFERENT STILLS.....PRESS SHEETS MOVIE POSTERS and SLIDES

P.L. BECK'S NOSTALGIA LTD.

1681 S, MUSKEGO AVE.

MILWAUKEE, WIS. 53204

COPYRIGHT W.D.P.

Herman and Katnip

HERMAN AND KATNIP INDEX

From the mid to late fifties, Paramount released the Herman and Katnip cartoons starring two characters who had become popular from Paramount's Noveltoons, a long running series of cartoons featuring miscellaneous characters, Baby Huey, Little Audrey, etc.. This was Paramount's own attempt at ripping off the Hanna-Barbera MGM Tom and Jerry cartoons, and most seem to combine the art work styles of Paul Terry with the animation and color techniques of MGM. Most of them are pretty so-so, with the best being just a notch above average.

1.	DRINKS ON THE MOUSE	1953
2.	SURF AND SOUND	1954
3.	SLIP-A-HOOEY	1954
4.	RAIL RODENTS	1954
5.	ROBIN RODENTHOOD	1955
6.	BICEP BUILT FOR TWO	1955
7.	MOUSE TRAPEZE	1955
8.	MOUSIER HERMAN	1955
9.	MOUSIEM	1956
10.	WILL DO MOUSE WORK	1956
11.	MOUSETRO HERMAN	1956
12.	HIDE AND PEAK	1956
13.	CAT IN THE ACT	1957
14.	SKY SCRAPPERS	1957
15.	FROM MAD TO WORSE	1957
16.	ONE FUNNY KNIGHT	1957
17.	FRIGHTY CAT	1958
18.	YOU SAID A MOUSEFUL	1958
19.	FELINEOUS ASSAULT	1958
20.	OWLY TO BED	1959
21.	FUN ON FURLOUGH	1959
22.	KATNIP'S BIG DAY	1959

Will Timbes

eh... What's up, doc?

You'll know if you have these valuable back issues of Leonard Maltin's FILM FAN MONTHLY...containing fact-filled articles on cartoons from Hollywood's golden age:

#79 - Ub Iwerks story by Mark Kausler

#87 - The Disney Assault: an answer to Richard Schickel's book by Al Kilgore and Leonard Maltin

#89 - The Tom & Jerry cartoons by Mark Kausler

#130 - Betty Boop revisited - all about those "color" remakes - by Leonard Maltin

#133-134 - Zagreb Diary - Denis Gifford reports on this fantastic 1972 festival which honored Chuck Jones, Friz Freleng, Walter Lantz, and others

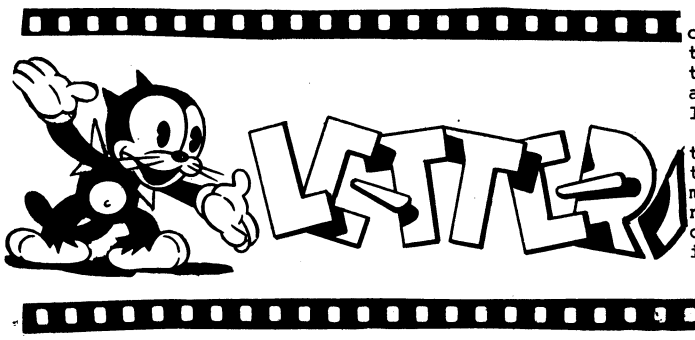
#144 - POPEYE - a definitive article and filmography on this series by Leonard Maltin

#145-146 - The Warner Bros. Cartoons - annotated and illustrated filmography listing every WB short 1930-1969

#162 - The Annie Awards - Joe Adamson reports on this star-studded dinner honoring Tex Avery, Friz Freleng & Chuck Jones

These issues are in limited supply and once gone will not be reprinted. Order now---just $1.50 per issue, $3.00 for double-issues.

FILM FAN MONTHLY c/o Leonard Maltin
200 West 79th St./5L New York, New York 10024



Dear David,
I want to congratulate you on a fine publication. Since the cancellation of FUNNYWORLD there has been an even greater need for an animation journal or magazine. I wrote Mike Barrier about forming one but it did not come about. So I was very pleased to see your publication.
As busy as Disada Productions keeps me (later this month I will form a second company in animation to help keep up with the work). I still manage to write articles from time to time for non-animation papers and magazines, so, I appreciate the good research that has gone into many items.

Peter Adamakos
DISADA PRODUCTIONS LTD.
232 St. Jacques West
Montreal Quebec, H2Y IL9

Dear Dave,
Just got Mindrot #5 today. It is an excellent little 'zine. I am relatively new to the studying and collecting of cartoons and your publication seems sure to help greatly in adding to my knowledge. I found Bertino's article on "Harman and Ising at Warner Bros." to be very informative. I had previously heard their names mentioned briefly in other articles, but this article let me know a good deal more about them.
Regarding Jerry Beck's review of TV cartoons: I agreed pretty much with his top ten, although I have never seen "Crusader Rabbit", and I always thought that "Huck Finn" was just a segment of the primetime "Oz" series. I think some of the Hanna-Barbera cartoons (Yogi Bear, Flintstones, Jetsons) deserved an honorable mention. Concerning his bottom five cartoons: I have only seen the "Apes" and "Marvel Superheroes" series. I agree that they were pretty bad, with stiff animation and weak stories. The "marvel" series always looked to me as if they had cut out the panels of the comic books and then just moved them around on the screen. I disagree with his dishonorable mention for "Roger Ramjet". Despite the limited animation, I always felt that this series was poking fun at itself and was one of the better limited animation series. It's been ages since I saw a Deputy Dawg cartoon, but I don't remember them as being all that bad. Of course, my memory could be faulty on that.
The new color version of "All This and Rabbit Stew" that Jim Kisner mentions, is, I think, but I am not sure, "Rabbit Stew and Rabbits Too"(1969). I heard that this was rotoscoped from the original, substituting Elmer for the black stereotype.

Joe Moore
303 E. Pierson St.
Phoenix, Arizona 85012

Dear David,
Animation was always a part of my life. I grew up watching Crusader Rabbit and Ruff and Reddy on my TV. The endless number of local kiddie shows with their insufferable hosts allowed me to view some really terrific animation in living black and white during my formative years. When Huck Hound and Quick Draw McGraw made their debuts, I thought it was the greatest thing since sliced bread! And of course, Disney played with my mind so that even today I find myself humming Cruella deVille's theme from "101 Dalmations". I'm sure that my experience is not unique. The very existence of Mindrot demonstrates that fact.
So why are the recent books on animation so overly technical, so erroneous on obvious facts and so unentertaining? Why isn't there a forum where animation fans can exchange information? A forum where casual news and opinions can mix with well researched (but unpedantic) articles and interviews? Is it a question of money, time or information?
Continued success with your zine and I hope you'll be able to expand it in the future. Since the death of Funnyworld, there has been no specific forum for the animated cartoon which is a shame since there is so much interest in the artform.
Break a leg (a drama expression meaning "good luck").

Jim Korkis
707 West Doran
Glendale, California
91203

(Thank you for the wish of success; as for plans for expanding "Mindrot", we'll be changing the title soon (see this issues editorial) and adding more pages as the ads come in. Welcome aboard Jim, as a columnist for "Mindrot". I know readers will enjoy your column as much as I do.)(Editor)

Dear David,
Thanks very much for Nov 3 Mindrot, a lovely job, I learned a lot.
In answer to one question, I think Walter Lantz died a year or two ago.
I have the "Three Caballeros" print on S8 from British Disney. It contains the complete song plus some of the scenics, with excellent color and sound. I also have the "Saludos Amigos" section titled 'Donald Duck in the High Andes' which contains the Inca Princess section with the charming Oliver Wallace score. This print too was excellent in sound and color. Unfortunately, both prints were marred by very heavy emulsion scratches during the first 50 feet or so, and had to be returned. All of the prints they advertise in their brochure are now available , except for "Bambi and his Friends". I expect this will also be available in the U.S. during the next year or so. But, for those who can't wait, the people I dealt with were Walt Disney Educational Media Co. 83 Pall Mall London swly5ex England. A Ms Carolyn Shaw, a very nice person, is in charge of super 8 dept. Aside from the defects noted, about ten other prints of titles they alone have, were excellent.

Harry Hewitt
345 South 19th St.
Philadelphia, Penna.
19103

Dear Dave,
Thanks to you and Mindrot, I finally found the two cartoons I've been searching for, the past two years! "Molly Moo Cow" catches the butterflies, and the "Sunshine Makers"; with special thanks to Harry Hewitt of Philadelphia PA.

Paul Scannapieco
953-5th Ave.
N.Y., N.Y.. 10021

Dear Dave,
I'm delighted with my first issues of Mindrot (#4 & #5). I flashed back to the early days of comics fandom when the format was similar and the price was reasonable. My only complaint is that 8 pages is too short for me. Before I knew it, I had read both issues and still craved for more! Well, perhaps when you take on ads you can expand.
The Warner Bros. articles were top-notch. That is exactly the type of in-depth coverage these art works deserve, not like most film publications that skim over all the important details. For instance, this is the first time I have had the origins of Bugs and Daffy explained to me with such precision. The Looney Tunes and Merrie Melodies series got the same great coverage.
The TV cartoon scene is not as bleak as Jerry Beck makes it appear. At least not here in the New York-New Haven area. We're shown Fleischer screen songs every week on the local educational network; Terrytoons featuring Gandy Goose and Sourpuss, Nancy and Sluggo, etc. are shown daily from the New Haven station; also shown daily are early Popeyes and Mighty Mouses. Warner Bros. cartoons are shown two or three times daily. All the new TV cartoons I avoid like the plague, why bother with them, they're so poor! I disagree with Jerry Beck on one point. Deputy Dawg. The animation, like Rocky and Bullwinkle, is mediocre, but like Rocky and Bullwinkle, the characters look funny, talk funny and were funny.
I would like to request an article on Crusader Rabbit, the forerunner of Rocky the Squirrel. He's one of the fondest cartoon memories of my childhood, as he was probably to many of your readers.

Tom Stein
Betmarlea Road
Norwalk, Conn. 06850

Dear Dave,

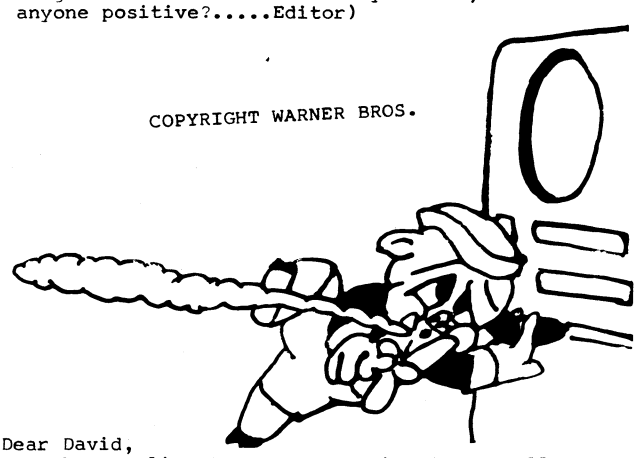
Just finished reading your last issue of "Mindrot" and enjoyed it immensely. In it I noticed you were requesting stills and photos. Enclosed is a recent photograph of one of my favorite cartoon makers, Bob Clampett. It was taken December 5, 1976 at the SCIENCE FICTION, HORROR AND FANTASY CON held at the Wilshire Hyatt House in Hollywood. Mr. Clampett gave a wonderful lecture on "CARTOON CHARACTERS THAT NEVER MADE IT!", discussing the various cartoon personalities that either never reached a continuing series or became superstars, during his career at the Warner Brothers cartoon studio. He also showed several of his early Warner cartoons, such as "The Bashful Buzzard" with Beaky Buzzard, and "The Tale of Two Kitties" with his pussycats "Babbit & Cats-tello" and Tweety.

Besides collecting Cartoon films, I also collect cels from animated cartoons. I hope your readers can help me identify this one. My guess is the 1938 Looney Tunes "Wholly Smoke". I would very much appreciate any help.

Best of luck and I look forward to the next issue.

Frank Wood
2613 Valorie Avenue
Bakersfield, California
93304

(Thank you, Frank, for the beautifull photograph of Bob Clampett. I hope to use it in a future issue as a cover for the all Clampett issue. IT's a crime I can't afford to print this photo in color. Here's a copy of the cel Frank sent. I agree that it's from "Wholly Smoke", but is anyone positive?.....Editor)



Dear David,

My compliments to Tom Bertino for excellent journalsim and artwork in "Harman-Ising at Warner Brothers". May I add to the filmography notes the following:

MOONLIGHT FOR TWO was released at some time by Transvideo Artists under the title "BARNYARD FROLICS". On some Transvideo prints, the "MAGAZINE RACK" title appears on Friz Freleng's 1935 WB cartoon I HAVEN'T GOT A HAT, the cartoon in which a primitive Porky Pig makes his first appearance.

It might also be worth noting that Harman-Ising's MERRIE MELODIES used "Come on, Get Happy" as their title theme, rather than the later, familiar "Merrily We Roll Along".

Jeff Missinne
2624 John Avenue
Superior Wisconsin
54880

Dear Dave,

I must take exception to the article by Tom Bertino on Harman-Ising in the latest issue of Mindrot. I've only seen one of the black and white Bosco cartoons, but I found it quite forgettable. Harman-Ising's work for MGM, however, I enjoy very much. I don't understand how Tom can make a statement like "as a rule, their material from 1938 on rarely merits a second look." Peace on Earth, Hugh Harman's stunning anti-war cartoon was made in 1939, and, the Milky Way won Rudy Ising an Academy Award in 1940, to mention only two. It is true that a good deal of their MGM output was derivative, but even so, nearly all of them are fun to watch, with beautiful animation throughout, and some are cartoon classics, like the fantastically colorful To Spring.

Julian West
Comic City
3149½ Hennepin Avenue
Mpls, Minnesota. 55408

Dear David,

Thanks for Mindrot! It looks like it has great potential. Especially valuable were the cartoon lists which are hard to compile.

I felt that the title was a little too reminiscent of the concept that such as comics and cartoons are bad for kids. That doesn't really apply to cartoons though. You could always call it "Funny World". No maybe not.

Anyway thanks for your dedication. Us animation buffs need all the help we can get!

Leslie Cabarga
Author of
"The Fleischer Story"

Dear Dave,

Much of R.W. Hartt's article in #4 is from Clampett's Funnyworld #12 interview. The source should have been credited, especially because it is Clampett's view of how things happened. Hartt presents Clampett's story as unbiased fact.

While Clampett's cartoons are brilliant, his role in the development of the studio in the thirties is the subject of a controversy. I have a copy of a letter from Chuck Jones to Tex Avery criticising Clampett's story point by point.

Re Ron Hall: Peace on Earth was nominated for a Nobel Peace Prize according to Clampett in Funnyworld #12. Black and white cartoons remade in color by Warners include Porky's Bedtime Story (Tick Tock Tuckered) and Injun Trouble (Wagon Heels). This was done to save money at certain times, but only a handful seem to have been done.

I'm still in the process of making up my mind about Harman and Ising. I recently saw "You Don't Know What You're Doing" and "Ride Em Bosko", and they're both terrific. On the other hand, I saw "Yodelling Yokels", and it's possibly the worst Bosko ever. Honey about to go over the falls is intercut with a mouse trying to sink a putt on a piece of swiss cheese. Absolutely ridiculous. Ride Em Bosko, by the way, ends with live action of Harman and Ising! Tom Bertino's article was very good and I hope it will encourage dealers to make more early WB's available, especially the Merrie Melodies.

I can't agree with Jeff Missinne about Freleng or Lantz. I have enormous respect for Freleng's work through the 50's, but not his later work. His Saturday Morning stuff is as bad as everyone else's, and his specials have not impressed me. Lantz occassionally comes up with a good cartoon, but often it was because he employed ex-Disney men like Shamus Culhone and Dick Lundy. My favorite Lantz's are the four Avery's and the Swing Symphonies of the 40's. The Symphonies had nice animation, and the music gave them a lot of vitality.

Keep up the good work on Mindrot. I look forword to each issue.

Mark Mayerson
147-48 6th Avenue.
White Stone, N.Y.
11357

PLAYING CAT AND MOUSE
by Jeff Missinne

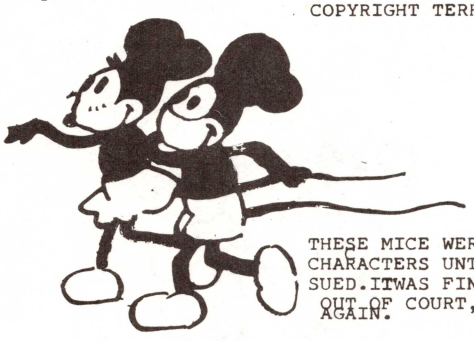
When cat-and-mouse is played by its real-life participants, it's deadly serious business. But let an animator play it and serious is the last thing it'll be! When Ignatz the mouse heaved a well-aimed brick at KRAZY KAT back in 1917, cat and mouse cartoons were off to a running start, and they haven't stopped running yet.

Krazy and Ignatz battled through the silent era at different studios. With the coming of sound, Krazy Kat settled at Columbia-Screen Gems. Ignatz and the bricks disappeared in favor of a Disneylike, musical-cartoon style. This is not to say the Columbia Krazies weren't good. THEY WERE! But the series removed itself from the cat-and-mouse domain.

FELIX THE CAT

The best-known silent cat, Pat Sullivan's FELIX, usually had little to do with mice. Paul Terry's AESOPS FABLES of the 1920's featured an endless assortment of befuddled cats and cheeky mice, with Farmer Alfalfa usually caught up as an innocent bystander. Terry's most famous contribution to cat-and-mousedom would be nearly 20 years away.

COPYRIGHT TERRYTOONS



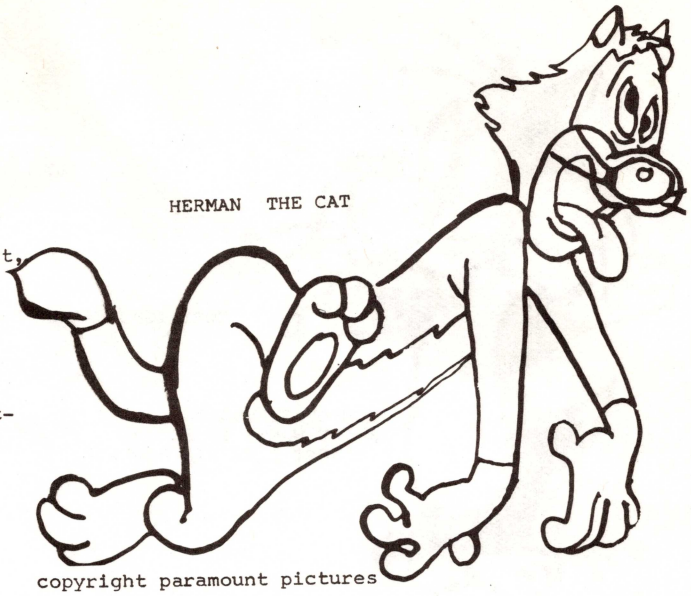
THESE MICE WERE TERRY CHARACTERS UNTIL DISNEY SUED. ITWAS FINALLY SETTLED OUT OF COURT, THEY APPEARED AGAIN.

While at Terrytoons in the late 1950's, Gene Deitch managed to massacre Mighty Mouse and Heckle and Jeckle in flat, badly-made vehicles, and so was pretty well equipped to do a hatchet job on Tom and Jerry as well.

Tom and Jerry then passed to ex-Warners director Chuck Jones. Jones at least managed to restore some vigorous American humor to the cartoons. The style changed to suit Jones' subtle comedy, but those of his films I have seeen are not bad. T & J's most recent incarnation is a Hanna-Barbera TV series, but limited animation and the networks' "slapstick-equals-violence" attitudes have watered down the characters. They are now Tom and Jerry in name only.

The 1930's seemed to be a dead era for cats and mice. MICKEY MOUSE, the decade's most famous rodent,,was never bothered by cats. Remember, Mickey is supposed to be four feet tall, and I haven't met a cat yet who wants to tangle with a four-foot mouse!

When MGM released PUSS GETS THE BOOT in 1940, things changed in a big way. This Hanna-Barbera-directed cartoon introduced TOM AND JERRY. Tom & Jerry became the outstanding cat and mouse series of it's time, perhaps of all time. The best Tom& Jerries featured stylish, smooth animation, frantic chases and spectacular slapstick. The incredible pace of these films sweeps the viewer along in its wake, and the contribution of Scott Bradley's driving, brassy big-band music scores can not be underestimated.

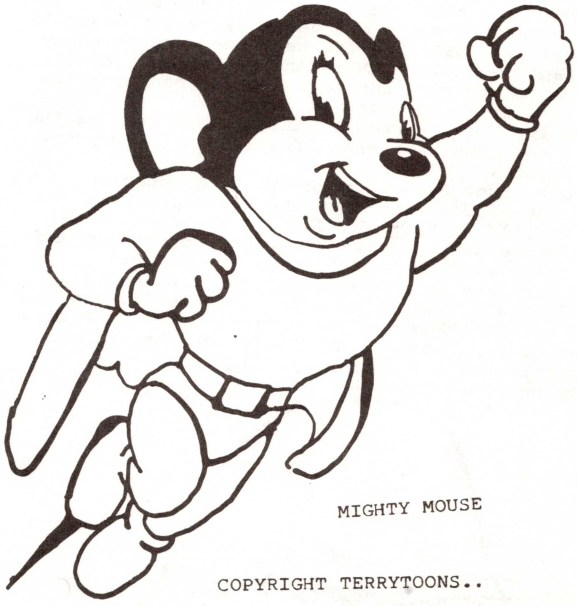


HERMAN THE CAT

copyright paramount pictures

Tom and Jerry piled up seven Oscars, for, YANKEE DOODLE MOUSE, MOUSE TROUBLE, QUIET PLEASE, THE CAT CONCERTO, THE LITTLE ORPHAN, THE TWO MOUSE-KETEERS and JOHANN MOUSE. There were many other good entries; some of my own favorites including PUTTIN' ON THE DOG, THE TRUCE HURTS, PUSH-BUTTON KITTY and THE FLYING CAT. Anybody remember the title of the T&J with Jerry's stuttering cowboy uncle who was forever pulling out Tom's whiskers to replace his broken guitar strings? Tom and Jerry would fall on harder times in later years, and we'll get around to that later.

Like anything successful, Tom and Jerry were imitated. Paramount released a HERMAN AND KATNIP series with a smart-aleck mouse who sounded like Arnold Stang, and a dum-dum cat. Some of them were funny enough, but as a whole they weren't too inspired...and the series' theme song was just plain awful! Paul Terry's LITTLE ROQUEFORT AND PERCY series was faster, brassier and funnier. The Roquefort cartoons came along late in Tom and Jerry's life, and their popularity declined along with T & J.

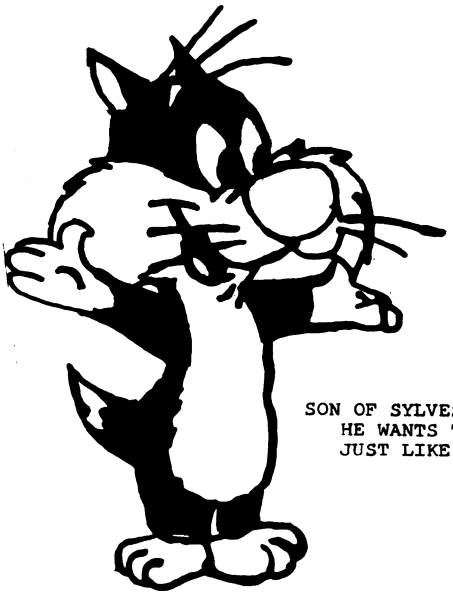


MIGHTY MOUSE

COPYRIGHT TERRYTOONS..

An ordinary idea can give birth to exotic variations, and Paul Terry created the ultimate. MIGHTY MOUSE was just the reverse of anything yet seen in cartoons. Here was a mouse who was more than a match for any cat. Or any hundred cats.

The first in the series, THE MOUSE OF TOMORROW (1942), dealt with his origins. A frightened mouse, chased by a cat into a Super Market, drank Super Soup, bathed in Super Soap, chewed on Super Celery, dined on Super Cheese, and so became a Super Mouse! (Proving, I suppose, that you are what you eat.) The character was actually called Super Mouse in the first few films. Perhaps some friction with the Superman people led to the name change, but it was a good idea anyway.



COPYRIGHT WARNER BROS.

SON OF SYLVESTER,
HE WANTS TO BE
JUST LIKE HIS DAD!!!!

THE KANGAROO MISTAKEN BY SYLVESTER
FOR A GIANT MOUSE!!!!!!!

The early Mighty Mouses were played in pantomime, with a schmaltzy narrator who kept gushing, "What a Mouse"! "WHAT A MOUSE"! The familiar opera format developed later in the series, along with continuing heroine Pearl Pureheart and villian Oil Can Harry. Philip A. Scheib, Terry's music director, did a great job of setting the dialogue to wonderfully melodramatic music. Roy Hale sang Mighty Mouse's sterling tenor, and Ken Schoen was the base, bass Oil Can Harry. Who sang for Pearl Purehart, anyway? The sound effects in these films also added a great deal of "punch"....literally!

MIGHTY MOUSE was ahead of its time in proving that short cartoons could do action-adventure as well as comedy. Even if Paul Terry is remembered only for Mighty Mouse (and he should not be, for he contributed much more,) his place among animation's greats will be secure.

Warner Bros. also contributed a variation, and a zany one, with the "Sylvester and the Giant Mouse" series, directed by Friz Freleng and Robert McKimson. The plots were all the same, but who cares? The determined but dense Sylvester doggedly (or cattedly?) battling the baby kangaroo he thinks is a giant mouse IS FUNNY! And so is the shamed reaction of his son, who puts a paper bag over his head every time pop gets his lumps.

Oddly, I can't recall WALTER LANTZ ever making any cat and mouse series! (I stand to be corrected if wrong.)

When Hanna-Barbera moved to TV production during the 1950's, one of their first products was PIXIE AND DIXIE, WITH MR. JINKS. The limited animation series was distantly related to the Tom and Jerry films with the little grey mouse. Some of the pictures were remakes of Tom and Jerries; PUSHBUTTON KITTY was remade as KIT-KAT-KIT, and JERRY'S COUSIN "Muscles" was reincarnated as Pixie's cousin, also called "Muscles". But the slower pace prohibited the slapstick flights of the earlier series.

During the early 1960's, MGM released a series of Tom and Jerries directed by Gene Deitch. Deitch made these low budget cartoons in Czechoslavakia, with animators who may never have seen T & J before...at least the cartoons seemed that way. Tom and Jerry looked as if they were stuck in the middle of a Zagreb-type "art cartoon" and wanted out! The swingin' music of the originals gave way to lifeless "cool" jazz, the sound effects were crude and inappropriate, even the title cards looked sloppy!

Hanna-Barbera have produced countless indifferent cat and mouse TV cartoons. MOTORMOUSE AND AUTOCAT is more interesting than most. The beauty part of this series is the carefull, Roadrunner-like gag building...(Autocat constructs ever more elaborate cars to pursue Motormouse, Mouse zips through, Cat gives chase, something goes wrong, and WHAM! Skunked again.)

TWO MICE CHARACTERS
FROM THE DISNEY
"RESCUERS".

COPYRIGHT W.D.P.

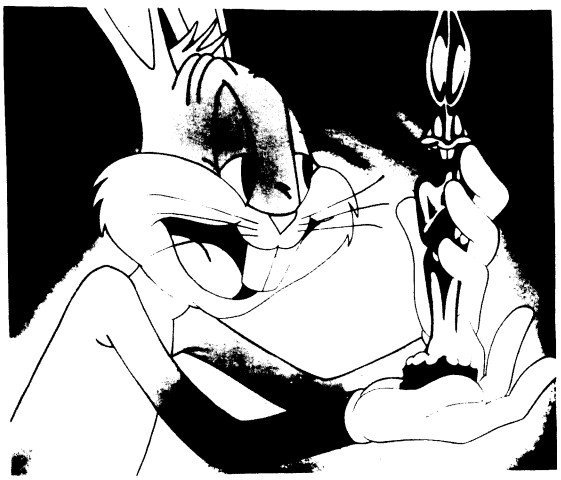
Walt Disney's marvelous feature, THE ARISTOCATS, is a super-deluxe cat and mouse story, with their incomparable animation and a cast of major voices. Their new feature production, THE RESCUERS; scheduled for a Fall '77 release, features a mouse cast and may be more of the same.

Looking back, it's apparent that cats and mice have been chasing each other since the beginning of cartoons. And looking ahead to the possibilities of THE RESCUERS and others, seems to me that the chase is nowhere near over!

COPYRIGHT WARNER BROS.

THE FASTEST MOUSE
ALIVE
SPEEDY GONZALES!!!

FESTIVAL FILMS
16mm Color Cartoons
for Sale!
4445 Aldrich Av. S.
Minneapolis, Minnesota 55409



COPYRIGHT WARNER BROS.

CARTOON NOTES, by Ron Hall

THE ACADEMY AWARD WINNING CARTOONS
and all the Nominees!
Part 1 — the 30's

The following list of Oscar-winning cartoons and those nominated for Best Cartoon of the year is absolutely accurate and complete. It was carefully compiled by Peter Adamakos from Academy records rather than from secondary sources which have printed many mistakes in the past. Other Oscar awards and nominees in other categories are noted, for instance in the Best Song division. I have made a few comments at the end about some of the cartoons I have seen recently that may not be familiar to many readers. Each issue of MIND ROT will cover a different decade in this manner. Next issue on the 40's will be the biggest since lots of cartoons were nominated in each year — the most in 1941 with ten nominees!

The cartoon listed first each year is the winner; all those that follow were also nominated.

1931-1932

FLOWERS AND TREES (Silly Symphony) Walt Disney, United Artists
MICKEY'S ORPHANS (Mickey Mouse) Walt Disney, Columbia
IT'S GOT ME AGAIN (Leon Schlesinger) Warner Brothers

Special Award: To Walt Disney for the creation of Mickey Mouse
Special Scientific or Technical Award: To Technicolor Motion Picture Co. for their color cartoon process (plaque)

1932-1933

THREE LITTLE PIGS (Silly Symphony) Walt Disney, United Artists
BUILDING A BUILDING (Mickey Mouse) Walt Disney, United Artists
THE MERRY OLD SOUL (Walter Lantz) Universal

1934

THE TORTOISE AND THE HARE (Silly Symphony) Walt Disney, U.A.
HOLIDAY LAND, Columbia
JOLLY LITTLE ELVES, Universal

1935

THREE ORPHAN KITTENS (Silly Symphony) Walt Disney, U.A.
WHO KILLED COCK ROBIN (Silly Symphony) Walt Disney, U.A.
CALICO DRAGON (Hugh Harman and Rudolf Ising) MGM

1936

COUNTRY COUSIN (Silly Symphony) Walt Disney, U.A.
OLD MILL POND (Hugh Harman and Rudolph Ising) MGM
POPEYE THE SAILOR MEETS SINDBAD THE SAILOR (Max Fleischer) Paramount

1937

THE OLD MILL (Silly Symphony) Walt Disney, RKO Radio
EDUCATED FISH (Paramount)
THE LITTLE MATCH GIRL (Columbia)

Best Score nominee: SNOW WHITE AND THE SEVEN DWARFS (Frank Churchill, Leigh Harline, Paul J. Smith) Walt Disney
Special Scientific or Technical Award: To Walt Disney Prods. Ltd. for the design and application to production of the Multiplane Camera. (Plaque)

1938

FERDINAND THE BULL (Silly Symphony) Walt Disney, RKO Radio
BRAVE LITTLE TAILOR (Mickey Mouse) Walt Disney, RKO Radio
MOTHER GOOSE GOES HOLLYWOOD (Silly Symphony) Walt Disney, RKO
GOOD SCOUTS (Donlad Duck) Walt Disney, RKO Radio
HUNKY AND SPUNKY (Paramount)
Special Award: To Walt Disney for SNOW WHITE AND THE SEVEN DWARFS, recognized as a significant screen innovation which has charmed millions and pioneered a great new entertainment field for the motion picture cartoon. (One statuette and seven miniatures)

1939

THE UGLY DUCKLING (Silly Symphony) Walt Disney, RKO Radio
THE POINTER (Mickey Mouse) Walt Disney, RKO Radio
DETOURING AMERICA (Tex Avery) Warner Brothers
PEACE ON EARTH (Hugh Harman) MGM

THE CALICO DRAGON (1935)

This is probably the most charming of Harman and Ising's early MGM cartoons that were made in Cinecolor. A little girl dreams that her fairy tales have come true and that her hero, a rag doll, slays the three-headed dragon. The fantasy world is very inventive as everything is made out of calico and gingham cloth—the sky, clouds, trees, ground, dragon, stuffed horse and dog. A river is made out of ribbon, a corset becomes a bridge and long-johns turn into the dragon's castle. When the dragon swallows the toy dog, he merely breaks out through a patch in the tail. There are comedy bits as the toy dog chases a toy rabbit, the dragon breaks into song to introduce himself, and the dragon tieing his necks into knots chasing the dog. The cartoon is still greatly entertaining as it is lighthearted, imaginative and colorfully designed.

THE COUNTRY COUSIN (1936)

This Disney Oscar-Winner on the other hand looks a lot like a mediocre Harman-Ising in that it tries hard to be charming and funny but is neither by today's standards. The country bumpkin mouse comes to visit his sophisticated city friend who is dressed for a night on the town. Most of the cartoon concerns their attempts to eat on a huge human banquet table. The humor is supposed to derive from their contrasting table manners—but how funny is a drunk mouse who sees his reflection in jello? The cat appears only at the end to chase the country mouse home. He should have appeared at the start and we would have had the Tom and Jerry cartoon THE LITTLE ORPHAN. It is disappointing to see this cartoon a winner when the innovative POPEYE MEETS SINDBAD was only a runner-up.

MOTHER GOOSE GOES HOLLYWOOD (1938)

One of the all-time great cartoons! Superb charicatures of Laurel and Hardy, W.C. Fields, Marx Brothers, Katharine Hepburn, Wallace Beery and 50 more Hollywood greats. Donald Duck even makes a guest appearance. The stars of course play Mother Goose charicters: Fields is Humpty Dumpty; Laurel is Simple Simon; Hepburn, Bo Peep; Hugh Herbert, Old King Cole; Beery, Little Boy Blue, etc. Some truly funny comedy vignettes are followed by a musical finale with Cab Calloway, Fats Waller, Fred Astaire and others. I'm afraid you will never see this great cartoon released by Disney since it has Black stereotypes, or rather charicatures, but any Blacks in old cartoons must be racial today and so are verboten! At one point Hepburn gets a black face and goes into a "Mammy" dialect. The humor, imagination and drawing skill have never been topped in any other "All-Star" cartoon review!

THE UGLY DUCKLING (1939)

I think this Disney Silly Symphony is great! It is another familiar childrens story given the Disney treatment but it hasn't dated a bit the way TORTOISE AND THE HARE or COUNTRY COUSIN have. It is still cute and charming but with enough pathos and humor to give it heart. It is also the last Silly Symphony to win an Oscar as the 40's are dominated by Tom and Jerry violence or a more gutsy Disney with DER FUEHRER'S FACE.

TOM and JERRY

COPYRIGHT M.G.M

	TITLE	YEAR
1.	PUSS GETS THE BOOT	1940
2.	THE NIGHT BEFORE CHRISTMAS	1941
3.	THE MIDNIGHT SNACK	1941
4.	DOG TROUBLE	1941
5.	SUFFERIN' CATS	1941
6.	FRAIDY CAT	1942
7.	FINE FEATHERED FRIEND	1942
8.	BOWLING ALLEY CAT	1942
9.	YANKEE DOODLE MOUSE	1943
10.	THE LONESOME MOUSE	1943
11.	BABY PUSS	1943
12.	MOUSE TROUBLE	1944
13.	MILLION DOLLAR CAT	1944
14.	PUTTIN' ON THE DOG	1944
15.	THE ZOOT CAT	1944
16.	BODYGUARD	1944
17.	QUIET PLEASE	1945
18.	THE MOUSE COMES TO DINNER	1945
19.	MOUSE IN MANHATTAN	1945
20.	FLIRTY BIRDIE	1945
21.	TEE FOR TWO	1945
22.	CAT CONCERTO	1946
23.	TRAP HAPPY	1946
24.	SOLID SERENADE	1946
25.	DR. JEKYLL AND MR. MOUSE	1946
26.	CAT FISHIN'	1946
27.	THE MILKY WAIF	1946
28.	SPRINGTIME FOR THOMAS	1946
29.	SALT WATER TABBY	1947
30.	OLD ROCKIN' CHAIR TOM	1947
31.	THE INVISIBLE MOUSE	1947
32.	KITTY FOILED	1947
33.	A MOUSE IN THE HOUSE	1947
34.	HOUSE CLEANING	1948
35.	HEAVENLY PUSS	1948
36.	PROFESSOR TOM	1948
37.	THE TRUCE HURTS	1948
38.	POLKA DOT PUSS	1948
39.	JERRY'S DIARY	1949
40.	THE CAT AND THE MERMOUSE	1949
41.	HATCH UP YOUR TROUBLES	1949
42.	THE LITTLE ORPHAN	1949
43.	LOVE THAT PUP	1949
44.	TENNIS CHUMPS	1949
45.	LITTLE QUACKER	1949
46.	SATURDAY EVENING PUSS	1950
47.	TOM AND JERRY IN THE HOLLYWOOD BOWL	1950
48.	JERRY AND THE LION	1950
49.	TEXAS TOM	1950
50.	CASANOVA CAT	1950
51.	CUE BALL CAT	1950
52.	THE FRAMED CAT	1950
53.	SAFETY SECOND	1950
54.	JERRY AND JUMBO	1951
55.	NIT WITTY KITTY	1951
56.	SLICKED UP PUP	1951
57.	JUST DUCKY	1951
58.	JERRY'S COUSIN	1951
59.	HIS MOUSE FRIDAY	1951
60.	THE MISSING MOUSE	1951
61.	THE FLYING CAT	1951
62.	SLEEPY TIME TOM	1951
63.	CRUISE CAT	1951
64.	JERRY AND THE GOLDFISH	1951
65.	CAT-NAPPING	1951
66.	THAT'S MY PUP	1951
67.	PUSH BUTTON KITTY	1952
68.	LITTLE SCHOOL MOUSE	1952
69.	SMITTEN KITTEN	1952
70.	THE TWO MOUSEKETEERS	1952
71.	JOHAN MOUSE	1952
72.	FIT TO BE TIED	1952
73.	TWO LITTLE INDIANS	1952
74.	HICCUP PUP	1952
75.	TRIPLET TROUBLE	1952
76.	THE DOG HOUSE	1952
77.	THE DUCK DOCTOR	1952
78.	LITTLE RUNAWAY	1952
79.	POSSE CAT	1952
80.	PUPPY TALE	1952
81.	LIFE WITH TOM	1952
82.	MICE FOLLIES	1953
83.	BABY BUTCH	1953
84.	DESIGNS OF JERRY	1953
85.	PECOS PEST	1953
86.	SMARTY CAT	1954
87.	DOWNHEARTED DUCKLING	1954
88.	NEAPOLITAN MOUSE	1954
89.	PET PEEVE	1954
90.	TOUCHE PUSSYCAT	1954
91.	MOUSE FOR SALE	1955
92.	THE FLYING SORCERESS	1955
93.	PUP ON A PICNIC	1955
94.	SOUTHBOUND DUCKLING	1955
95.	TOM AND CHERIE	1955
96.	THAT'S MY MOMMY	1955
97.	DOWN BEAT BEAR	1956
98.	TOPS WITH POPS	1956
99.	TIMID TABBY	1956
100.	BLUE CAT BLUES	1956
101.	TOM'S PHOTO FINISH	1956
102.	MUSCLE BEACH TOM	1956
103.	BARBECUE BRAWL	1956
104.	FEEDIN' THE KIDDIE	1956
105.	MUCHO MOUSE	1956
106.	THE EGG AND JERRY	1956
107.	HAPPY GO DUCKY	1956
108.	BUSY BUDDIES	1956
109.	THE VANISHING DUCK	1957
110.	ROYAL CAT NAP	1957
111.	ROBIN HOODWINKED	1957
112.	TOT WATCHERS	1957

NOTE: We believe that the above list is the most accurate and complete one of Tom and Jerry cartoons for this period. However, we welcome any additions or corrections to this list.

This filmography was compiled by Gunter Knorr.

Felix the Cat Grants His First Interview

REPRINTED FROM
"PARIS AND HOLLYWOOD"
VOL.#2,#2 may 1926

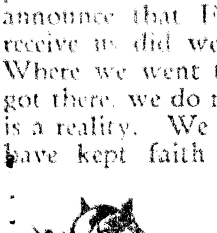
By EDWIN GALLINAGH

WOULD you believe that this is the first time I have ever been interviewed?" questioned Felix, the wonder cat of the screen, as we settled ourselves for one of those professional confabs that result in a literary portrait of some more or less attractive personality. The admission came so frankly that we had difficulty in suppressing our surprise at the weakness of The Press for not having approached this talented feline of the films before.

"Please do not allow your inexperience at chatting with correspondents to deter you from expressing your mind on the various subjects that we are about to discuss. Everything is taken for granted in an interview, and besides the motion picture public will be more than eager to read what the foremost cat comedian of the cinema has to say in his first chat with an interviewer," we assured.

"Do you honestly think that motion picture fans will be interested in what I say?" answered Felix as he curled his famous tail close to his body. We promised they would.

This business of discoursing with Felix came about so unexpectedly—and somewhat mysteriously—that we were equally as ruffled as he was at our sudden and unpremeditated meeting. Earlier in the evening, we attended a picture theatre at which one of Felix's famous comedies was being shown. At the time the thought of interviewing him came to us, but was soon dismissed from our mind as impossible. Not until later in the night when the telephone aroused us from a sound sleep to announce that Felix was prepared to receive us did we again think of him. Where we went to meet him, how we got there, we do not know. This much is a reality. We spoke with Felix, and have kept faith with him in setting about to record our experience.



"TELL us something about yourself, Felix," we asked.

"To what do you attribute your success?"

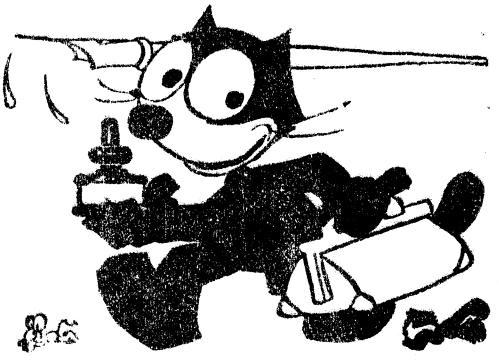
"Hard work, simple living and Pat Sullivan, my director."

"Who to your mind is the greatest motion picture director of the day?"

"Pat Sullivan: he makes one live his parts. I am sure that I could never continue my screen work so successfully under any other director."

"What do you think of Hollywood?"

"Some of my very best friends live



Felix is off for a rush job turning out another laugh provoker or sketching his own beauty patch on the cheeks of his lady friends.

there: but it is a place I have never visited. You know I am kept terribly busy in New York studios."

At this point of the conversation we were interrupted by a meek knock at the door, and a small, sick-looking cat who wore glasses and carried a tray piled with letters entered. Felix apologized for the intrusion and explained that it was merely his secretary going through the daily routine. The letters heaped on the tray were from ardent film fans.

"Do you answer the mail from your many admirers?"

"I am very conscientious about it," said Felix as he handed us a particular letter which he took from the pocket of his green colored smoking jacket.

"Here is a letter that I am giving very serious consideration. It is from C. C. of C. Cs."

Somewhat embarrasingly, we admitted our ignorance as to what the C. C. of C. Cs. represented, and were informed by Felix that it stood for The Continental Council of Crippled Cats.

This organization, explained Felix, was asking for his moral and possibly financial support during the launching of their extensive 1928 campaign for a new home for indigent felines.

He squirmed demurely and replied: "I would much rather have you ask me questions if you don't mind." No sooner suggested then done.

"Where did you cultivate the taste for such attractive and comfortable things as you have in this room?"

"I must have inherited my taste from my parents who came from thrifty families; prosperity enabled me to realize them."

"It is a great work and deserves all the assistance that I can give it," continued Felix.

AGAIN we were interrupted. This time it was an oddly designed cuckoo clock that struck the midnight hour.

As it was nearly time to retire we hastened the conversation. Felix responded to our numerous questions with alert and sincere effort.

"How did you discover your famous walk?" we questioned.

"Pat Sullivan found that bit of business. It was during the early days of our career. I was pacing the floor of my dingy room wondering how I was to obtain my next meal when Pat Sullivan burst into the room. He watched me a moment and cried out as though he had found a bag of gold: 'That walk will make us a fortune.' He was right. Of all my tricks I enjoy doing that the best."

"But you have many other bits of business that bring excruciating laughter from your audiences," we added. "Take for an example that hanging on to an interrogation mark and the severing your tail from your body."

"Those are bits of trick photography," exclaimed Felix enthusiastically, "Mr. Sullivan originated them."

"Now for your attitude on national affairs," we added.

Thereupon Felix made known his dislike for the "Yes men," who are becoming more numerous in governmental affairs, and suggested a campaign against all skimmed milk organizations.

"My one ambition is to give the screen my own interpretation of Shakespeare's *Hamlet*," confessed Felix somewhat shyly. "My life is my work."

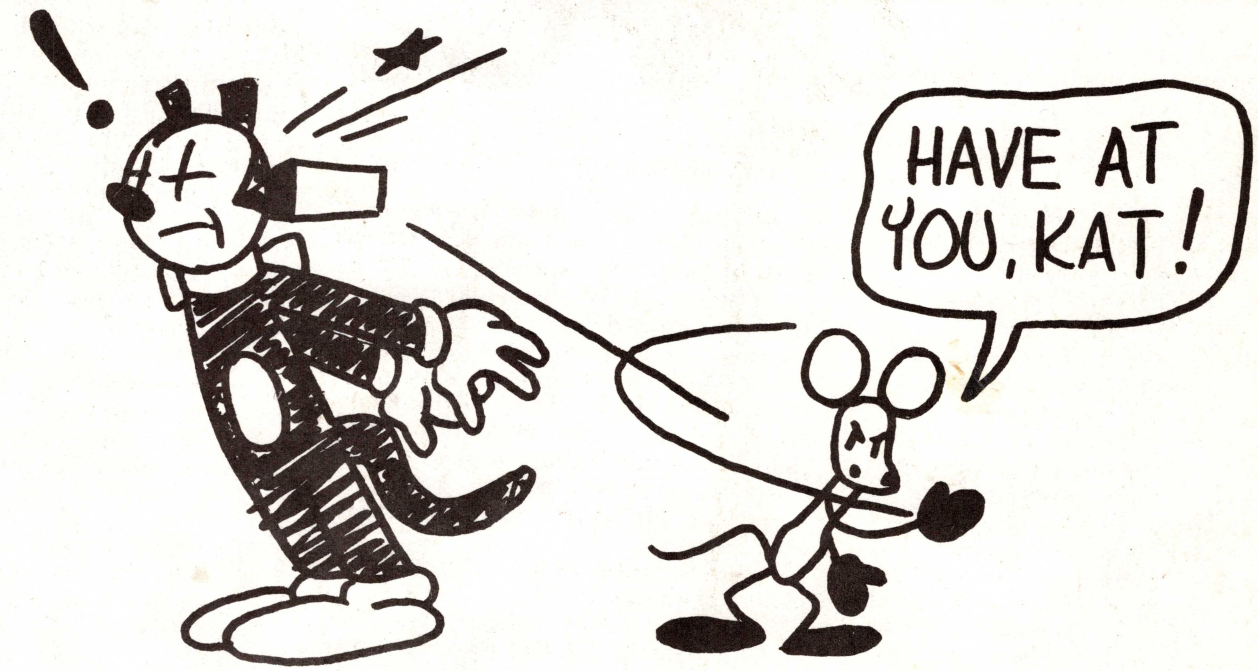
Before departing Felix made the request that we commit him as saying in the argot of the motion picture actor "I will keep faith with my public—I intend doing bigger and finer things."

WANTED

BARNEY BEAR

also HARMAN-ISING'S "LITTLE CHEESER" CARTOONS and TEX AVERY'S "RED HOT... RIDING HOOD" ... MUST BE 16 MM COLOUR PRINTS IN PERFECT CONDITION !!

STEVEN CHORNEY - 845 N. GENESEE ST. - HOLLYWOOD, CA - 90046



and so it began...

THIS ISSUE: CATS & MICE

CHARACTERS © KING FEATURE SYNDICATE

ILLUSTRATOR: JEFF MISSINNE